

Tarantella Montevergine is a traditional Italian two couple dance.

At Va Ani is one of the scores of delightful "old authentic" Israeli dances less than 20 years old. The government commissioned choreographers to combine traditional dance steps with favorite folk songs and produce dances for the young people of the Kibbutzim.

In Zillertaler Laendler the intricate window figures of the dancers compensate for the sedate earthbound foot movement. Zagoritikos, like most Greek line dances, is done by men—but ladies are occasionally permitted their own discreet version in the background.

Snurrbocken is the Norwegian version of the Scandinavian turning dances. This one represents baby goats on the hills among the fjords.

INTERMISSION

CHACONNE

Choreographer and dancerELSA JORDAN

MusicGERTRUDE ROBERTS

Choreographed in the free style of contemporary dance, impregnated perhaps by a shadow of its distant origin—the pre-classic dance, possibly of Spain, and its eventual opulence in the French court during the Baroque Period.

SOLO FLIGHT

Choreographer and dancerJOAN KELLY

MusicJANICE GITECK

METAMORPHOSIS

Choreographer and dancerCARL WOLZ

MusicBELA BARTOK

Costume DesignRICHARD MASON

Based on a story by Franz Kafka. A man wakes up one morning to discover he has been turned into an insect. He is rejected by his family and left alone to die.

TWAS BRILLIG THE NIGHT BEFORE

A special holiday "event" realized by University of Hawaii modern dance students and guest artists.

This space is for all the guest artists and students whose names were not available for the printer's deadline.

Production Staff

Stage Manager: J. C. Maybell

Lighting: Randolph Ward

Sound: John Van der Slice

Costume: Diana Martin

Properties: Fay Hendricks

Stage Crew: Lee Winnagle, Susan Min, Sharyn Wong, Mike King

Publicity: Marcia Graham, assisted by Jerry Darnall and Susan Min

House Manager: Fred Gallegos, assisted by Chris Barden, Henry Hart, Gary Toyama

Ushers: Kalani High School, Beta Sigma Phi

Box Office: Gary Toyama, assisted by Jessie Akagi, Pamela Brown, Marvin Char, Mary Elliot, Ann Phyllis Goo, Bill Hardy, Pamela Kawasaki, Geoffrey Keeler, Patricia Kim, Sharon Kuwana, Marilyn Toyama, Ruth Watanabe

Acknowledgments

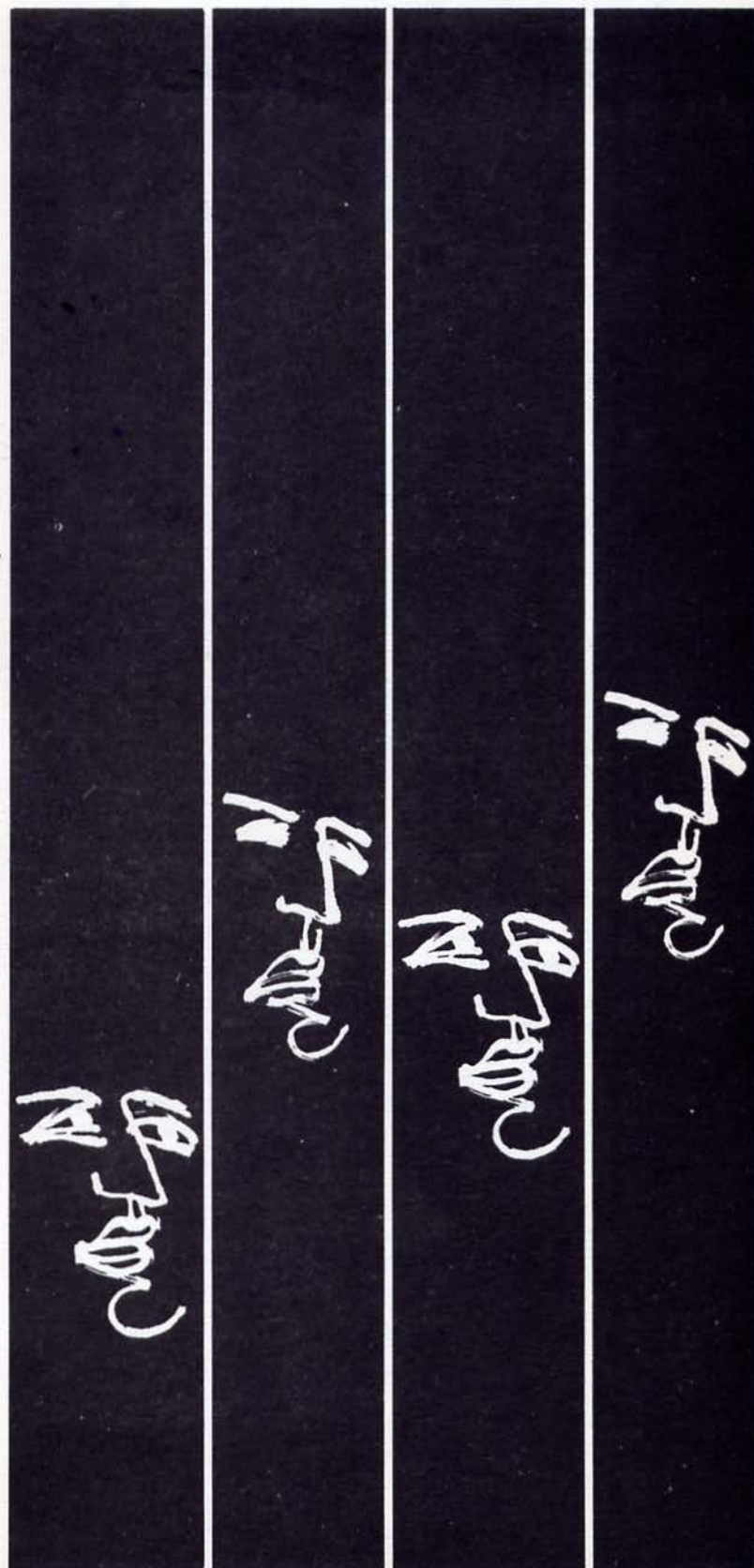
The University Theatre wishes to thank the many members of the University of Hawaii, East-West Center, and community who have helped make this production possible.

NOTICE: Smoking is not allowed in the auditorium, nor may photographs or recordings be made during the performance.

DANCE CONCERT

December 16, 17, 1966

JOHN FITZGERALD KENNEDY THEATRE
UNIVERSITY OF HAWAII / HONOLULU, HAWAII



The University Theatre
and
Department of Music
present a

DANCE CONCERT

by the Dance Faculty
of the Drama and Theatre Department,
of the Music Department,
and by guest dancers

KAULILUA (Hula Pahu) 'AU'A 'IA (Haula Pahu) Ancient Hawaiian Dances

Chanter HOAKALEI KAMAUU

Dancer SARAH AYAT

Kaulilua is a chant describing Waialeale, the central mountain pass of Kauai. Its summit is cold and gloomy and beset with lehua and other fragrant blossoms. It is a symbol of a woman, charming and impulsively kind, yet in turn passionate and disdainful.

'Au'a 'Ia, meaning to hold fast, is a prophecy told by Aikanaka, grandfather of Kalakaua, that the day would come when the Hawaiian people must hold fast to their traditional heritage.

KUTIBUSHI Classical Okinawan Dance

Dancer YOSHINO MAJIKINA

A dance performed at the beginning of a celebration, Kutibushi signifies a happy event. The song tells of the evergreen pine which never alters with time but becomes even greener each spring. The make-up and costume are those of young noblemen of former days.

SOONG MOO Korean Monk's Dance

Dancer HALLA PAI HUHM

Voice and Kayakeum SOONG YE SUNG

During the Silla Dynasty, over 1000 years ago, a court scholar named Paek was taken gravely ill and suffered a long time. His beautiful daughter, Sun Wha, was devoted to him and cared for him. She made a vow to the Buddha to visit his temple for 130 days so that her father would be cured. During one of these visits she met a monk named Chi-Jok Sun-Ja, who was deeply moved by this lovely maiden's virtue of filial piety. He could not forget her and during his prayers saw the Buddha's face change to the maiden's; when he beat the temple drums, he saw her face again. In this dance, the monk tries to ignore his worldly feelings but to no avail and finally succumbs to his emotions.

BINOYUGAN Philippine Folk Dance

Dancer PAT VALENTIN

A dance of the Ilocano region, Binoyugan comes from the Pangasinan word "buyog" (big clay pot) used for boiling "camote" (sweet potatoes) or for fetching water from the well. The old women balance big pots on their heads as they gaily dance about.

FUKAGAWA HAKKEI Classical Japanese Dance

Dancer KOISHIRO NISHIKAWA

Singer CHIE OGIE

Shamisen HATSUKO NISHIOKA,
CHIYONO KURISAKI, SANAE YAMADA

Music (1876) ROYU OGIE IV

Fukagawa is a district of Tokyo where a famous geisha quarter flourished in the Tokugawa Period (1600-1868). The Fukagawa geisha was renowned for her sophistication and vivacity. Hakkei means eight settings of beauty a theme appearing frequently in Japanese literature and painting. This performance will use only three scenes: sailboats returning under Eitai bridge, autumn moon arising over Shiohama, and snow falling at dusk on the two teahouses of Fukagawa. This music is one of the masterpieces of Ogiebushi, which is relatively unknown among Japanese traditional music. It originated about 230 years ago with Royu Ogie, who began as a Nagauta singer in the Kabuki theatre but broke with tradition and founded a style of his own. Ogiebushi has never attained the popularity of Nagauta, possibly because of its complex and subtle nuances. Within the past 10 years, however, having attracted the interest of leading dance masters in Japan, it has provided the background for some of their major choreography. The mood of the Shiohama scene is one of longing, and it is the focal point of the dance. Nishikawa, as the Fukagawa geisha, fuses mood and scene.

INTERMISSION

LA JOTA MONCADENA Philippine Folk Dance

Dancers PAT VALENTIN, CARL WOLZ

This dance takes its name from a region called Moncada Tarlac. The dance type, a jota, and the use of castanets show Spanish influence. The costumes are the traditional Maria Clara and Barong Tagalog.

UMI NO CHIMBORA Okinawan Folk Dance

Dancer YOSHINO MAJIKINA

The chimbora, a triangular shellfish with a pointed tip, lies upside down partly buried in the sand with its tip facing up. If one should carelessly step on it, he'll surely get it in his foot. "If only there were no such things as the chimbora in this world, how pleasant each day would be. What a nuisance they are!" This is a humorous dance of the fisherman created by Yuko and Yoshinae Majikina.

MOO DAHNG TEH GHAM NORI Korean Folk Dance

Dancer HALLA PAI HUHM

Changko SOON YE SUNG

This dance is a shaman ritual that has survived from ancient times. The Moo Dahng, or fortune teller, is used to call a spirit of the deceased to ask if the spirit requests anything. The Moo Dahng relates the desires of the spirit which often asks for money and intoxicating beverages.

EUROPEAN FOLK DANCES

Director MARY SCOTT

Dancers RAY CWIEKA, MIKE DOOLEY, MARIA
DROBNIAK, JOAN KELLY, CHRIS PASLES, MARY SCOTT,
TOBY SILVERMAN, WARE SMITH, CARL WOLZ, *et al.*